

DW

EP 4

Spool No: 41676

No: VTC/6HT/
B 15955/ED
45,

"DOCTOR WHO"

by

Tx Timing: 24'30"

Robert Holmes

Weng-Chiang.

EPISODE 4: 'The Talons of Greel'

TELECINE 1:

SUPOSE CAM

Opening
Titles:

THE TALONS OF GREEL

BY ROBERT HOLMES

PART FOUR

END TELECINE 1.

1. INT. SEWER. DAY.

Music 28 (repeat
how end Ep 3)
40"

(REPRISE.

THE RAT STARTS
DRAGGING LEELA
BACK ROUND THE
BEND IN THE SEWER.

(91)	1	B	THE DOCTOR IS
		CS DR. aiming	DESPERATELY
			TRYING TO GET A
			CLEAR SHOT AT THE
(92)	2	H	BEAST. / HE DROPS
		RAT FELL	ON ONE KNEE, AIMS
		head	AND FIRES IN ALMOST
			ONE MOVEMENT.
(93)	1	B	
		a/b see FX 1 -	
		explosion	

DUB
SHOT

EP 4

THE SHOT PRODUCES
A GREAT BILLOW OF
SMOKE FROM THE
ANCIENT BARREL.

(BREAK)

(94) 5 A / WHEN IT CLEARS
NA LEELA lying HE SEES LEELA
with smoke GETTING TO HER
clearing & RAT FEET AND LIMPING
FELL lying b/g. TOWARDS HIM.

THE RAT LIES ON
ITS SIDE, MOTION-
LESS, ONLY ITS
BLOODY GAPING
JAWS VISIBLE.

(95) 1 B
MS DR. coming THE DOCTOR STARES
fwd. pan him AT IT)
left to low
profile 2s
LEELA/DR. THE DOCTOR: Leela, Leela.
helping LEELA: Thank you, Doctor.
her up. THE DOCTOR: Can you walk?

LEELA: I'll be alright. It's nothing.

THE DOCTOR: You're lucky.

LEELA: I deserve death. I had the
chance to kill our enemy, Doctor, and
I failed.

THE DOCTOR:

Which enemy was

LEELA: The yellow one calls him Lord.
He lives in a cave below the theatre.
(TURNS) Come. I will show you.

THE DOCTOR:

DUB FX

RAT ROAR

This gun takes about half an hour
to load. *come on. let's go this way*

Pan them
rt. down
sewer.

(HE LEADS HER BACK
DOWN THE SEWER)

2. INT. BACKSTAGE. DAY.

(198) 2 / (JAGO COMES THROUGH,
L/S JAGO coming PUTTING ON HIS HAT)
fwd along corridor
exiting rt.
REC BREAK

(199) 2 JAGO: Casey, I'm about to repair for
half a foot o' port. Is Mrs.
Samuelson here yet?
2 shot JAGO
entering lft
F/G
C over door

CASEY: Not seen her.

JAGO: Well, tell her I want the girls
frillies smartened up. They looked
like some fit-up company last night.
One of them had Jacob's ladder as
long as my arm. ~~Give it her.~~

Look at that. You tell her

CASEY: Yes, Mr. Jago.

*Take 1 = 1' B^m
M29*

Tighten after
JAGO as he
goes to door
& 2 shot JAGO/
CHANG in
doorway

(JAGO GOES ON TO
THE DOOR AND MEETS
CHANG ENTERING)

Muscle

JAGO: Ah, Mr. Chang! Here again
already! I shall have to start
charging you rent, what?

There are many things to arrange
CHANG: I have many things to arrange
before the performance.

(200) 1
C 2 shot
fav
JAGO/CHANG

JAGO: Of course. The art that
conceals, eh, Mr. Chang? Tell me,
last night ...

(HESITATES)

CHANG: Last night?

JAGO: I'm working too hard, that's a fact. Too much in the old brain-box, I spoke to you about a new contract but I've quite forgotten how we left matters? /

(201) 2
C 2 shot
JAGO/CHANG

CHANG: I'm considering your new offer. /

(202) 1
C 2 shot far
JAGO/CHANG let
CHANG cross &
turn to 2
shot CHANG/JAGO

JAGO: Ah. I see. Splendid ...
A - a generous offer?

CHANG: Merely reasonable. Tonight, incidentally, I shall be appearing without Mr. Sin. /

(203) 2
CU JAGO

JAGO: Oh, why is that? Just making a change? /

(204) 1
CU CHANG

CHANG: Mr. Sin is indisposed. /

(205) 2
C 2 shot
JAGO/CHANG
widen & hold
2 shot
CHANG/JAGO

JAGO: (LAUGHS) Very droll. I shall treasure that exceedingly humorous jest, Mr. Chang.

(JAGO EXITS.
CHANG GOES
TOWARDS HIS
ROOM. JAGO
BOBS BACK)

Mr. Chang! I suppose the little fellow's got a touch of woodworm, what?

(HE LAUGHS, EXITS)

Music end

3. INT. DINING ROOM. DAY.

(41) 4 D (Right) / (THE DOCTOR SITS
MS DR. with WRONG WAY ROUND
N. cabinet ON A DINING
pull back as he CHAIR, HIS CHIN
comes fwd. to RESTING ON ITS
deep 2s BACK, STARING
LEELA/DR. FIXEDLY AT THE
TIME CABINET.

LEELA STANDS IN
FRONT OF THE
FIRE, SWADDLED
IN THE DOCTOR'S
ULSTER)

(41A) 3

THE DOCTOR: Say that again.

dead;

LEELA: She was/ Her skin was dry,
like old leaves. It was something
the machine did to her.

Dry like old leaves?

THE DOCTOR: / It sounds like an
organic distillation
plant. The life essence,

(42) 2 F
MS LEELA

SOUND
Carriage

LEELA: That's what he said. - arrival external
He seemed to know what he was doing.

(43) 3 D
MS DR at
table.

talking about

*From door
slam*

(A DOOR BANGS)

widen as
LITEFOOT
enters
to 3s LEELA/
LITEFOOT/DR. THE DOCTOR: Well, he doesn't.
He's a madman. A monstrously
deranged sociopath.
(LITEFOOT ENTERS,
BEARING PARCELS)

Let DR. LITEFOOT: Here we are. Your
go right. outfit, my dear.
No, no not here, Mrs. Hudson's
waiting. She'll help you.
Hope it's suitable.

~~LITEFOOT:~~ Hope it's suitable.

(LEELA GOES OUT
WITH HER PARCELS.

THE DOCTOR IS
EXAMINING THE
CABINET AGAIN.

Pan LITEFOOT LITEFOOT FINDS
right to HIS PIPE)
cabinet
2s LITEFOOT/DR. Dashed embarrassing business, eh?
Never done it before.

THE DOCTOR: What?

LITEFOOT: Chosen togs for a girl.
Quite apart from the - uh - rum
things they wear, you have to be jolly
careful it's the right fashion.
Clothes matter to women.

THE DOCTOR: They do?

- 7 -

(44) 4 H
2s LITEFOOT/
FaV DR.

LITEFOOT: ~~Never met a woman that~~
~~different.~~ Still trying to open it,
are you?

THE DOCTOR: Trying to place the period.
It can only be opened by a key of the
correct molecular combination.

LITEFOOT: (BAFFLED) That a fact?
What were you saying when I came in -
something about a madman?

THE DOCTOR: Yes, he's probably got
the key.

LITEFOOT: Who?

(45) 2 F
C2s fav.
LITEFOOT/DR.

THE DOCTOR: Presumably he's calling
himself Weng-Chiang.

(46) 4 H
C2s LITEFOOT/
fav. DR.

LITEFOOT: Weng-Chiang was one of the
ancient Chinese gods.

THE DOCTOR: I know, Professor. And
obviously he arrived in this contraption.
What do you know of its history?

(47) 2 F
a/b

LITEFOOT: Look, It was a
gift to Mama from his highness, T'ungchi.
We came home in '73 so it's been in the
family quite a few years now.

(48) 4 H
a/b

THE DOCTOR: Then you're ^{very} lucky, he ^{Professor}
hasn't traced it before now.

(49) 2 F
3s LEELA/
LITEFOOT/
DR.

LITEFOOT: Weng-Chiang?

(LEELA COMES IN,
PLEASED. EXHIBITS
HERSELF...)

(50) 4
LEELA: Do you like it?

(50)

4

H

Low 2s

LITEFOOT/DR.

THE DOCTOR: Charming, don't you think
so, Professor? /

LITEFOOT: Quite delightful.

(51)

2

F

MCU LEELA

THE DOCTOR: I'll be proud to escort
you to the Palace Theatre. /

LEELA: We're going to the theatre, Doctor

(52)

4

H

a/b 2s LITEFOOT/

DR.

THE DOCTOR: I have a feeling I
have an appointment at the Palace
Theatre tonight and if you're very
good I'll buy you an orange.

(52A)

2

ab. Mcu Leela

REC BREAK

Monday, 10 Jan

EP. 4

- 9 -

47.

(122) 1 (CAM IN 4A. INT. BACKSTAGE. NIGHT.

REFL)
H/S looking down
on 2s CASEY/JAGO
moving through
stage area & exiting
L.

(JAGO BUSTLING BACK IS STOPPED
BY CASEY.)

CASEY: I told her.

JAGO: Eh?

CASEY: Mrs. Samuelson. I told
her what you said.

JAGO: Ah. Good.

CASEY: She didn't like it.

JAGO: I don't wish to hear that,
Casey. I'm not concerned with
what Mrs. Samuelson likes.

(REST OF SCENE TO BE RECORDED ON JAN 12)
(P. 71 top R)

Casey = Bowler hat
or.
Both Hands in
pockets

Jago = Coat
unbuttoned
R hand in pocket as L hand
buttonhole

(206) 2 4B. INT. STAGE DOOR AREA

(ON TRACKS)
M. 2s CASEY/JAGO
coming fed.

CASEY: She mentioned money matters.
She wants a word with you.

JAGO: That woman is a bloodsucker.
She's trying to ruin me!

CASEY: She says -

JAGO: Don't tell me! Casey,
I'm an artiste. Every night at this
time I'm like an old warhorse scenting
the smoke of the battlefield. (As
the house fills the blood starts
tingling in my veins.) My public are
out there waiting for me. I can't
talk about money at a moment like this!

CASEY: But you don't do anything,
Mr. Jago.

JAGO: I announce the acts. I count
the tickets. I smile at people!
You don't realise the strain it puts
on a fellow.

Hold their stop at
door.

(HE GOES OFF, RETURNS WITH AN AFTER-
thought)

Pull back with CASEY
to deep 2s CASEY/JAGO

Furthermore, ~~Casey~~, she spent
seventeen and threepence on the
wardrobe last week. No sign of the
Doctor yet?

CASEY: Who?

JAGO: My collaborator and fellow-
sleuth. Oh, well, he'll be here
tonight, Casey, keeping observation.
I'll lay a guinea to a gooseberry
on it.

VT EDIT TO SC. 5 (DRESSING ROOM)

Smiles build up to

loading gun

13.12 ST CRISPINS
HOSPITALMusic contd5. INT. DRESSING ROOM. NIGHT.

(240) 2 (CORRIDOR) CHANG, STANDING BY
CS CHANG listening HIS DOOR, HAS
as he crosses to CLEARLY HEARD.
left widen & HE TURNS AWAY
see him enter WITH A THOUGHTFUL
dressing room. SMILE. HE
BREAKS OPEN A
NICKEL-PLATED
REVOLVER AND
LOADS THE GUN)

(241) 1 CS CHANG entering
pan him to dressing
table & tighten to
BCS gun, being
loaded.

(OR CUT)

ad.
or draughts
board.

6. INT. DINING ROOM. NIGHT:

(53) 3 G / (LITEFOOT ENTERS AND
CS Draughts ADDRESSES LEELA
Pull out as AND THE DOCTOR)
LITEFOOT enters
to 3s LEELA/
LITEFOOT/DR LITEFOOT: Your cab's here.

THE DOCTOR: Good.

LITEFOOT: You'll need your coats.
It's getting thick again.

THE DOCTOR: Now you've passed word
to the police?

LITEFOOT: Yes, they've posted a
man outside.

THE DOCTOR: Good. ~~But don't place~~
~~too much reliance on him.~~ Lock and
bolt your doors as soon as we've
gone, and keep your gun handy.

(54) 4 B LITEFOOT: You really think those
scoundrels will come back?
Low shot Hall
with DR.
& LEELA
exiting
left &
hold
LITEFOOT

ON 4

6A. LITEFOOT'S PORCH

THE DOCTOR: They might. If I'm
~~right that Time Cabinet is vitally~~
~~important. They could stop at nothing~~
to get their hands on ~~it~~ - so be on *price*
your guard, Professor.

LITEFOOT: Don't you worry,
Doctor. By shots, I'll be ready for
them! They won't catch
George Litefoot napping a second
time ...

REC BREAK

TELECINE 2:

Ext. House. Night.

The DOCTOR helps LEELA
into the cab. It rattles
off down the drive. The
patrolling POLICEMAN
salutes.

END TELECINE 2:

Drums off

21.02-34

Sound

Dr

Doort

Bolts.

*John Bennett
have hat*

L.H. WALL STRUCK

MUSIC: 30A: 4"

(165) 3 C 7. INT. GREEL'S CHAMBER. NIGHT. 5F 3C A2

Low CS GREEL over
bench, pan L with
him to lever

(GREEL LOOKING
MORE SPRITELY,
BREATHING BETTER.
HE IS PACKING
BITS OF HIS EQUIPMENT
INTO A CARPET BAG.
SUDDENLY THERE IS
THE SIGNAL KNOCK
ON THE FLAGSTONE
ABOVE.

*Don
Bugs*

GREEL GIVES A
HISS OF ANGER.
HE PULLS THE
LEVER TO OPEN
THE SHAFT)

(166) 5 F (THRO TRAP)
CS GREEL entering
from L with
ladder fgd.

GREEL: What is it?

~~MUSIC:~~
~~30A: 4"~~
~~30A: 4"~~

VT EDIT TO SC. 8
Cellar

REC BREAK

*R. Turner
Pat
Carthy*

(166A) 1 C 8. INT. CELLAR. NIGHT. 1C S/M

Max. high MS
CHANG & trap

(CHANG BY THE
SHAFT)

CHANG: Your servant, ~~Master~~ *gtd*

GREEL: (V.O.) Go away! I am ~~busy~~ *dm 17/5*
have work to attend to.

CHANG: Lord, I have heard that the
strange infidel ... the Doctor ...
will be here soon. Is it still
your wish that I should kill him?

5 next.

VT EDIT TO SC. 9
(Greel's chamber)

REC BREAK

(167) 5 F 9. INT. GREEL'S CHAMBER. NIGHT.
CS GREEL

(GREEL GIVES A
MIRTHLESS CACKLE)

GREEL:
. I think it more likely that
he will kill you.

VT EDIT TO Sc. 10
(Cellar)

REC BREAK

- 18 -

(167A) 1 C 10. INT. CELLAR. NIGHT. 1C S/M
CS CHANG

CHANG: No, Lord. I have a plan.
I will kill him as a sacrifice to
appease the wrath of my god,
Weng-Chiang. To prove that I,
above all others, am your true
servant.

~~VT EDIT IN~~
(168) 5 F 10A. 5F A2
CS GREEL GREEL: You no longer serve me,
Li-H'sen. I shall take my own
measures. You do what you will.
Now go!

(168A) 1 C 10B. INT. CELLAR 1C S/M
a.b. pan (THE FLAGSTONE SLIDES
down to flagstone SHUT. NOW, FROM ABOVE,
& see it shutting WE HEAR THE SAWING AND
SCRAPING OF THE ORCHESTRA
PLAYERS TUNING THEIR
INSTRUMENTS.

CHANG HURRIES AWAY)

VT EDIT TO SC. 11
(STAGE)

REC BREAK

- 18 -

Monday

45. Tuning
Don't count in,
(? Non copyright)Music F: Orchestra
Tuning up(116) 1 11B
11./ INT. STAGE. NIGHT.Low 2s CASEY/JAGO
at curtains(JAGO WITH CASEY,
PEEKING THROUGH
THE CURTAIN.ORCHESTRA NOISE
LOUDER HERE)

47

EDIT IN SC. 11A (DR. IN BOX) . . . see?
REC. 11 JAN (p. 54)JAGO: You owe me a gooseberry, Casey.
(POINTS) There he is. In the box -CASEY: He Don't look like a detective.
to me.(resume shot
on 1)JAGO: Well, he's not going to
wear a brown derby and boots, is
he? A secret investigator like him,
a man of a thousand faces?CASEY: Who's the girl?JAGO: Window dressing. Part of his
disguise. (TURNS) I'll just pop
along and let him know we're all on
the q.v. down here. Have you set the
star traps yet?CASEY: Not yet - Mr JagoJAGO: Then you'd better see to it,
hadn't you, unless you want to ruin
Mr. Chang's act for him.Let JAGO go
bgd & hold CASEYCASEY: It's that cellar - Mr Jago

JAGO IS ALREADY HURRYING AWAY

Tuesday, 11 JAN

EP 4

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55.

ON TAPE OF PART 3
07.00

(164) 2 12. INT. BOX. NIGHT.

CS programme

(165) 1 (CAM ON TOWER)
High 3s LERLA/
JAGO entering/DR

(THE DOCTOR AND
LEELA. SHE IS
STARING AROUND
WITH KEEN INTEREST.
HE IS READING THE
PROGRAMME.

JAGO COMES IN
BEHIND THEM,
CROUCHING)

JAGO: Pssst!

(LEELA STARES
ROUND IN SURPRISE)

THE DOCTOR:

Good evening,
Mr. Jago.

JAGO: Pleasure to welcome you,
sir. And your charming companion.

THE DOCTOR: Thank you. Are you
comfortably down there?

Tighten to 2s
JAGO/DR.

JAGO: I know the value of
discretion, Doctor, in these
matters. May I ask if you have
made any further deductions?

Come to

- 21 -

Tuesday 11 Jan

THE DOCTOR: Quite a few ...

JAGO: I thought as much when I saw you here. No doubt you're on the point of solving the mystery of the missing girls?

THE DOCTOR: I expect further developments very shortly, Mr. Jago.

JAGO: Ah. Well, if you need any help, I hope I know where my duty lies.

THE DOCTOR: I knew I could count on you.

JAGO: To the limit, Doctor. Though I expect you have your own men scattered throughout the audience?

THE DOCTOR: No.

JAGO: No? You mean nobody?
Nobody.

THE DOCTOR: / When the moment comes, Mr. Jago, you and I can face our destiny shoulder to shoulder.

JAGO: Oh, corks!

VT EDIT TO SC. 13 (DINING ROOM)

*Dub.
Fire & Clock*

13. INT. DINING ROOM. NIGHT.

(55) 3 E / (LITEFOOT IS READING
CS Magazine. BLACKWOODS MAGAZINE.
Full out to AFTER A MOMENT HE
O/S shot LITEFOOT GETS UP AND GOES
seeing fire- TO THE WINDOW.
place. Pan HE DRAWS/THE
LITEFOOT to CURTAIN ASIDE TO
window LOOK OUT)

(56) 4 E
Low MCU LITEFOOT
looking down to left
with glazing bar?

REC BREAK

Footsteps ^{136.} on panel

21.03.10

? 5^a
TELECINE 3:

Exc. House. Night.

The solid figure of the
CONSTABLE taking a turn
by the front door.

END TELECINE 3.

14. INT. DINING ROOM. NIGHT.

(57)	4	E	/ (LITEFOOT, REASSURED, DROPS THE CURTAIN, HE GIVES THE FIRE A POKE AND SITS DOWN AGAIN WITH HIS MAGAZINE)
		a/b	
(58)	3	E	
		a/b Pan	
		LITEFOOT back	
		to fire & see him sit in L/H chair	

REC BREAK

Sunday, 9th Jan

EP 4

1' 18"

MUSIC G

(64) 1 15. INT. BOX. NIGHT Live singer, chorus
Low MS Singer from extras.
over pit - pan R to
W/S LEELA/DR. in box (THE DOCTOR AND
& audience in front row. LEELA LOOKING DOWN.

(65) 2 (Cam in Circle) A WOMAN - NOT
High MS Singer NECESSARILY. IN
VISION - IS
SINGING SOME
POPULAR SONG OF
THE TIME. SHE
LEADS THE AUDIENCE
IN A CHORUS)

*Daisy, daisy
Give me
your answers
do*

REC BREAK

(66) 1 (Cam on stage)
C. 2s L/DR in box

LEELA: Do we ^{need to} give the responses?

(67) 2 a.b. Singer
(cam on stage)
(68) 1 a.b. C. 2s L/DR.
in box.

THE DOCTOR: ^{There's no obligation.} It isn't essential.

LEELA: Good. When shall we go and
look for the cave-creature.

THE DOCTOR: We may not have to.
Perhaps he'll come looking for us.

VT EDIT TO SC. 15: CELLAR

NB: Record applause separately

MUSIC

*Shadow of
Greed*

Take 1-27^a
 Music M31
 Crescendo to cut off
 at applause

16. INT. CELLAR. NIGHT.

(223) 5 G (CASEY SETS A LADDER
 MS Casey setting AGAINST ONE OF THE
 ladder in f/g. TRAPS. THERE IS A
 GRATING SOUND/ FROM

(224) 1 C (CUTAWAY) THE CORNER. HE
 H/S GREEL'S FREEZES. AGAIN
 face appearing THE GRATING NOISE,
 level elevate CASEY RISKS A
 with him in CU LOOK OVER HIS/
 SHOULDER.

(225) 5 G GREEL IS CLIMBING
 a/b see GREEL INTO THE CELLAR.
 coming fwd. on HE LOOKS AT CASEY
 rt. AND MOVES FORWARD,
 SNARLING)

(226) 2 B
 CU CASEY reacting
 ' CASEY: No! ... No!

(WE GO IN CLOSE ON
 CASEY'S TERRIFIED
 FACE AS GREEL
 ADVANCES.)

(227) 5 G UPSTAIRS, THE
 CU GREEL SONG ENDS TO A
 coming fwd. STORM OF APPLAUSE)

DUB
 Swell
 applause &
 music.

REC BREAK

Sunday, 9th Jan.17. INT. STAGE. NIGHT.

(70) 2 (CAM IN CIRCLE) / (JAGO IS ON-STAGE
As Sc. 15 AS THE CLAPPING
High MS JAGO CEASES)

JAGO: The Sheffield song-thrush.
Last time she was here there were
eggs all over the stage ... But now,
ladies and gentlemen, the moment you
have been waiting for. It is my
great privilege to introduce to
you, in his extended season here at
the Palace - the first of two
appearances this evening - someone
whose legendary legerdemain has
entranced and entertained all the
crowned heads of Europe. Here to
baffle and bewilder ... in his
eclectic extravaganza of efflor-
escent ectoplasm ... the world's
foremost magician. Ladies and
gentlemen - from the Orient -

(71) 1 CAM IN STALLS / Li-H'sen Chang!.

WITH EXTRAS F/G -
- AS he points -
Low wide 2
shot JAGO/CHANG
appearing in flash
& black material
whipped off.

(JAGO POINTS TO
STAGE CENTRE AND
CHANG APPEARS
IN A MAGNESIUM
FLASH AND A CLOUD
OF SMOKE.

Let JAGO go left
& hold LEE in
wide 2 shot.

JAGO EXITS. CHANG
BOWS)

45"
Music Mond
5"

Sunday 9th Jan.

CHANG: Most honoured.

(72) 1 Tighten to CHANG
INSERT
Table set down
with gun on it

(LEE COMES ON WITH
A TABLE. HE PUTS
COLOURED BALLS,
A PACK OF CARDS
AND THE SILVER
GUN ON THE TABLE.

(73) 1 A/B pan rt as
CHANG throws gown
& see sparks with
flash rt. f/g

MEANWHILE CHANG
REMOVES HIS
OUTER GOWN,
ROLLS IT UP AND
TOSSES IT TOWARDS
THE WINGS. THE
GOWN VANISHES
IN A SHOWER OF
SILVER SPARKS.

Music I

(74) 2 CAM IN CIRCLE
High MS CHANG at
table. Hold
his move fwd. First tick velly simple.

(HE USES STAGE
CHINESE FROM NOW
ON)

Next trick very simple
Will someone take these cards,
please? You air catchee.

REC BREAK

MOVE CAM. 1 TO STAGE

WILDTACK
CHANG:

ON 1/4" Drum 5"
Next trick very simple

Dub
Gasp.
applause

Sunday, 9th Jan.

18. INT. BOX. NIGHT.

(75) 1 (THE DOCTOR WATCHES
Low 3 shot AS CHANG WALKS
CHANG throwing ACROSS THE STAGE)
cards to
LEELA/DR

CHANG: You sir. Please catchee

(THE DOCTOR CATCHES
THE PACK AS CHANG
THROWS IT UP)

(76) 2 *Now kindly assist humble Chang by*
CAM IN CIRCLE *selecting ace of diamonds.... Please to*
High MS CHANG *hold card in air so everyone see... Now,*
76A) 1 2 shot
76B) 2 *Good. Now if noble gentleman will*
76C) 1 *please hold pack of playing cards out*
76D) *between finger and thumb?*
(77) 1
2 shot LEELA/
DR tighten
to MCU DR hold
with card.

(78) 1 CUTAWAY
High group
audience
looking left

19. INT. STAGE. NIGHT.

(79) 1 INSERT / (CHANG PICKS UP
(as 72) A/B see gun THE SILVER
taken from REVOLVER AND
table in CS STARES UP AT
THE DOCTOR)

(80) 2 /
High MCU
CHANG
taking aim
(to rt.)

*unfocu
Chang*

CHANG: Chang will now shoot magic
bullet through ace of diamonds without
hitting other cards. ~~Honorable~~
~~gentlemen~~ please to ~~remain~~ very still.

(HE TAKES AIM)

Music MJ

Drum roll

Keep

20"

Sunday, 9th Jan

26.

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EP 4

20. INT. BOX. NIGHT.

(81) 1 / LEELA: Doctor -

2 shot

LEELA/DR

Z/I to

MCU DR as

he positions

cards.

THE DOCTOR: ~~It's all right, Leela.~~

- 32 -

21. INT. STAGE. NIGHT.

(82)	2	A/B MCU H/S CHANG	(ON CHANG AIMING, EYES GLITTERING BALEFULLY.
(83)	1	CS Cards & DR as he moves them	THE REVOLVER SIGHTS ON THE DOCTOR.
(83A)	1	INSERT H/S audience buzzing	CHANG LOWERS IT AND TURNS TO THE AUDIENCE)
(84)	2	A/B	

CHANG: Please to keep very quiet. *Chang*
shot fifteen peasants learning this
trick.

		See CHANG fire	(HE TURNS QUICKLY AND FIRES)
(85)	1	MCU DR reaction	If most courageous gentleman will now look for ace of diamonds?
(86)	2	A/B	

Sunday, 20 Jan.

28.

EP 4

- 34 -

22. INT. BOX. NIGHT.

Music MK
Symbolisch
5"

(87) 1 CS DR & cards / (THE DOCTOR PULLS
THE ACE OF
DIAMONDS FROM
THE PACK AND HOLDS
IT UP. THERE IS
A HOLE IN THE
CENTRE.

(87A) 2
(88) 1 INSERT H/S group audience reactions APPLAUSE)

(89) 1 A/B CS DR & cards / THE DOCTOR: Oh, very good -
anything else?

~~RECORD 30. 24. HERE~~

REC BREAK

MOVE CAM 1 FROM STAGE

- 34 -

Sunday, 9th Dec.

EP 4

- 35 -

29.

MUSIC ML

23. INT. STAGE. NIGHT.

(90)

2

A/B as
CHANG moves away - widen
to see LEE
bring on
cabinet.

Honourable Gentleman,
/CHANG: / Please bring cards to stage,
sir. I have further interesting
demonstration requiring nerves of steel.

(LEE BRINGS ON
AN ORNATE
CABINET)

8^a
(change)

- 35 -

Sunday, 9th Jan.

30.

EP 4

- 36 -

24. INT. BOX. NIGHT.

(91)

2 shot
LEELA/DR
Let DR exit
B/G.

(THE DOCTOR,
ON HIS FEET,
STARES DOWN)

BREAK

(HE EXITS)

- 36 -

Music 32Take 2
52"

33"

21.03.39

TELECINE 4:Ext. House. Night.

TONG MEMBERS flit
soundlessly towards
the house. Outside
the door the
POLICEMAN yawns
and stamps his
feet.

He shines his
lantern around,
turns and moves
away. A hatchet
whistles out of
the darkness and
catches him
between the
shoulders. He
goes down without
a sound. The
TONG MEMBERS
converge on the
house.

END TELECINE 4.

Before 25.

26. INT. PORCH. NIGHT.

(60)	4	B	/	(THE LID OF
		CS Basket		THE LAUNDRY
		Pull out as		BASKET STARTS
		lid is		TO RISE. IT
		lifted		OPENS AND
		& see		MR. SIN SITS
		Sin		UP. HE
		climb		STARTS TO
		out.		CLIMB FROM THE
				BASKET)

REC BREAK

25. INT. DINING ROOM. NIGHT.

(59) 3 E / (LITEFOOT HAS
CS LITEFOOT FALLEN ASLEEP.
pan down to
magazine THE MAGAZINE SLIPS
& pan it to FROM HIS HAND.
floor
HE GIVES A LITTLE
SNORT, THEN
SLUMBERS AGAIN)

REC BREAK

After Sc 26.

*25A
Sir out of basket & comes to Sd.*

*More endor
applause*

Sunday, 10th Jan.
Monday, 10th Jan

(92) 2 (CAM IN 27. INT. STAGE. NIGHT.
 STALLS)

(CHANG DEMONSTRATING
 THE SOUND
 CONSTRUCTION OF
 THE CABINET)

(92A) 1 *CS. See Dr 50*

turning cabinet
 Low 2s LEE/
 CHANG turning
 box.

CHANG: Now I will ask my eager
 volunteer, please to step inside the
 cabinet of death...

Hold business
 tight as DR

X's to cabinet &
 see LEE go in &
 cabinet shut

(LEE HOLDS THE
 DOOR FOR THE
 DOCTOR. BUT
 HE GIVES THE
 SURPRISE COOLIE
 A NUDGE)

(92B) *ident*
(as 93)

CHANG: The bird has flown.

(93) 1 (INSERT FROM STAGE)
 High frontal group
 Laughter

(LEE FINDS HIMSELF
 IN THE CABINET.)

DLB: LAUGHTER

(94) 1 (CAM IN STALLS)
 CS CHANG.
 Hold his move U/S
 & vilen as he takes
 swords.

CHANG GLOWS,
 RECOVERS)

CHANG: One of us is yellow. If you will
 now pay close attention, ladies and
 gentlemen...

(93A) 2

(HE TURNS THE CABINET,
 HOLDS OUT A HAND AND
 PLUCKS A SWORD FROM
 THE AIR.)

(94) 1 *cs chang*

(94A) 2

(94B) 1 *cs chang*

Drum roll 8'

Lee in cabinet

cymbal 2"

Music

MM.

~~Sunday, 10 Jan~~
Monday 10 Jan
32.

EP 4

- 41 -

~~HE STICKS IT
INTO THE STAGE
TO PROVE IT IS
A PROPER SWORD
IN REALITY~~
A SIGNAL TO
CASEY TO
OPERATE THE
TRAP UNDER THE
CABINET.

DUB MUSIC MM
Cymbal crashes

Drumrolls

See LEE put in
cabinet

CHANG THRUSTS
THE SWORD
THROUGH THE
CABINET.

LEE GIVES A
CRY OF PANIC
AND KICKS AT
THE FLOOR.

DUB: INTERIOR
NOISE

THE NOISE DOESN'T
CARRY BEYOND THE
STAGE BUT BOTH
CHANG

HEARSHIM

Orchestra

Music

CHANG PLUCKS A
SECOND SWORD
FROM THE AIR
AND BANGS THE
STAGE WITH IT
(ANXIOUSLY)

Chinese

Drumroll

VT EDIT TO SC. 28 (Cellar)

11/15

- 41 -

28. INT. CELLAR. NIGHT.

(228) 5 G / (GREEL LOOKS UP
 MS GREEL AT THE NOISE.
 opening trap.
 Crab rt. as HE HESITATES
 he steps back AND THEN PULLS
 & see LEE THE TRAP.
 come dwn 2s
 fav LEE/ LEE SLIDES
 GREEL depress DOWN THE
 as LEE LADDER IN
 prostrates. RELIEF.

HE TURNS
 AND SEES
 GREEL AND
 FALLS
 PROSTRATE.

(229) 2 C
 CS GREEL
 stepping GREEL STATES
 back. UP)

GREEL: So. The great magician!

REC BREAK

~~Sun day 10 Jan~~

Monday, 10 Jan

(95)

1

29. INT. STAGE. NIGHT.

MUSIC: MN cont'd

MS CHANG pushing
in last swords(CHANG KNOWS THE
CABINET IS
EMPTY NOW.HE IS PRODUCING
SWORDS WITH
SPEED AND
STABBING THEM
THROUGH THE
CABINET)widen to see
2s. CHANG/DR.CHANG: In my country...this is known as,
death of a thousand cuts!See him turn
cabinet & remove
swords(HE TURNS THE
CABINET AROUND
AGAIN SO THAT
THE AUDIENCE CAN
SEE THE SWORDS
HAVE PASSED
COMPLETELY
THROUGH.BUILD UP OF
MUSIC AS
HE STARTS PULLING
THEM OUT AND
WIPING IMAGINARY
BLOOD FROM THE
BLADES.

FINALLY:)

Pan L to DR as
he opens cabinet
& see CASEY fall
outI will now ask my new ^{volunteer} assistant kindly to
open cabinet.

BREAK

(HE TURNS TO TAKE A
BOW AS THE DOCTOR
OPENS THE CABINET,
CASEY FALLS OUT.SCREAMS OF PANIC
FROM THE AUDIENCE)DUB: SCREAMS
RECORD: SCREAMS

(95A) 2

M 33 taking

Music

Casey (what)
waistcoat open

~~Sunday~~ ~~Conte~~
Monday 34.
10 Jan

(96) 1 (CAM ON 30. INT. BACKSTAGE. NIGHT.
STAGE)

MS JAGO in
wings (looking L) (JAGO'S CIGAR DROPS
seeing stagehand bgd. OUT)

JAGO: ~~Casey!~~ The curtain! Quick,
drop the curtain!

Sunday, 9 Jan

35.

Monday, 10 Jan

Orchestra

(97) 1 (CAM ON 31. INT. STAGE. NIGHT. DUB: MUSIC MO
STAGE)Low group DR/CASEY/
CHANG/JAGO running
fwd.

(THE CURTAIN FALLS.

THE ORCHESTRA
STRIKES UP LOUDLY.THE DOCTOR IS
BENT OVER THE
BODY AS JAGO
RUNS ON.CHANG IS STARING,
(DUMBSTRUCK)JAGO: What happened?THE DOCTOR: He's dead.JAGO: Dead?THE DOCTOR: He died of a fright.(A LITTLE KNOT OF
PEOPLE ON THE
STAGE NOW.CHANG, UNNOTICED,
(BACKS AWAY)

1'35" ↑

JAGO: Poor Casey. He'd worked here
for years...

(HE GOES THROUGH
THE CURTAIN.

LEELA ARRIVES
AS THE DOCTOR
STARES AROUND)

as JAGO goes R
see LEELA come fwd
& tighten to 2s
DR/LEELA

LEELA: What happened, Doctor? Did
Chang kill him?

(98) 2

CU DR.

THE DOCTOR: No, he was as surprised
as anyone... Where's he gone?

VT EDIT TO SC. 32 (CELLAR)

EP 4

32. INT. CELLAR. NIGHT.

(168B) 1 C (CHANG HURRIES IN.
H/S with HE LOOKS ROUND,
CHANG SEES THE OPEN
appearing SHAFT)
L. f/g.
See him
descend. CHANG: Lord - are you here? This is
your servant, Li-H'sen...

(HE GOES TO THE
SHAFT)

REC BREAK

(No Scene 32)

3C A2 2D B1 1D 5D D1

(169) 3 C 33. INT. GREEL'S CHAMBER. NIGHT.

Low shot CHANG
descending ladder

(CHANG COMES DOWN
THE LADDER)

Are you Lee master

Lord hear me, this is your servant Li Hwei
CHANG: Answer me, Lord...If you are
here, answer me...

(HE STRIKES A MATCH
AND LIGHTS A LAMP.

AS IT ILLUMINES THE
GLOOMY CHAMBER CHANG
TAKES IN ALL THE
SIGNS OF HASTY
DEPARTURE.

pan him R & track
after him.

HE SINKS TO HIS
KNEES, DESOLATE
WITH SHOCK)

(170) 1 D He has gone!/ Weng-Chiang, lord of
O/S LS greatness, has deserted me...
LEELA/DR/CHANG R fgd
Hold CHANG's kneel

(HE HEARS A SOUND
BEHIND HIM AND
TURNS IN SUDDEN
HOPE)

Lord -!

(HE STARES UP AT
THE DOCTOR AND
LEELA)

3 next

EP 4

THE DOCTOR: It looks as though you've been left to carry the can, Chang.

(171) 3 C (RIGHT)
Low MS CHANG

(CHANG RAISES A HAND
TO HIS MOUTH.

(172) 1 D
3s a.b.

THE DOCTOR DIVES
ON HIM AND
WRENCHES THE
RING FROM CHANG'S
FINGER)

unsub of his

No poison this time! There are questions to answer.

(CHANG STRUGGLES UP)

CHANG: I will say nothing. It is time for me to join my forefathers.

(173) 2 D
G. 2s DR/CHANG
MS

THE DOCTOR: As an accomplice in murder, the police won't keep you waiting. Now tell me about Weng-Chiang. Where's he gone?

(174) 1 D
C. 2s LEEELA/DR.

CHANG: Perhaps back to his palace in the sky? I failed him. He was displeased with me...

LEEELA: His mind is broken.

(175) 2 D
MCU CHANG

THE DOCTOR: Li-H'sen, you know he's not really a god, don't you?

(176) 1 D
MCU DR.

CHANG: (DREAMY) He came like a god. He appeared in a blazing fire...I saw him and helped him. He was tired from his journey.

(177) 2
a.b.

THE DOCTOR: Go on.

1'10"

Tighten
to CU CHANG

(178) 1 D
MCU DR.

CHANG: He was ill
was but a humble peasant but I gave
him sanctuary in my hut while the
soldiers searched. I nursed him

I

(179) 2 D
a.b.

THE DOCTOR: What happened to the
cabinet?

The soldier of Tung Che took it.

CHANG: Ever since we have searched
for the great casket of Weng-Chiang.
The god will not be whole till it is
recovered.

*Music cut off
BREAK*

(180) 1 D
LS JAGO on
ladder: LEELA/
DR/CHANG

JAGO: (V.O.) Doctor? Are you down
there?

(HE COMES
CLATTERING
DOWN THE
LADDER, STARES)

Music

*M 35 Take 2-25" Music starts
as Chang sneaks off.*
Well, cover me in creosote! I never
knew this was here...

(181) 2 D
2s DR/CHANG
See CHANG go to
bgd & LEELA
following

LEELA: Doctor!

(CHANG HAS TAKEN
ADVANTAGE OF
THE DISTRACTION
TO MAKE A BREAK
FOR IT.

(182) 5 D
MS culvert
see CHANG enter
sewer & hold
2s DR/LEELA

LEELA DIVES AFTER
HIM.

CHANG REACHES
THE MOUTH OF
THE CULVERT AND
DUCKS INTO IT.

*Chain
clay*

THE DOCTOR
ARRIVES JUST IN
TIME TO STOP
LEELA FOLLOWING)

THE DOCTOR: Not this time, Leela.

LEELA: But he ^{is} escaping

THE DOCTOR: There's no escape that way. He's going to ~~meet~~ his ancestors. *for*

*into
MCU
can*

*Music ends
with shug - through
to series*

SOUND: DUB RAT FX

REC BREAK

SEWER ALL SIDES OPEN

Chang no ring

(96) 1 B / 34. INT. SEWER. NIGHT. 1B F/R
MS CHANG
track along with him
R-L (CHANG SPLASHING
 ALONG)

REC BREAK

(97) 2 A / 35. INT. SEWER. NIGHT.

MS Ratfell
reacting to R.

(MODEL SHOT.

A RAT, *zoom in to eye*
~~PREENING ITS~~
~~WHISKERS,~~
~~STOPS SUDDENLY~~
~~AND SNIFES THE~~
~~AIR)~~

REC BREAK

(98) 4 A /36. INT. SEWER. NIGHT. 4A F/R
W/S sewer at junction
with CHANG (CHANG STOPS.
coming fwd. As
he reacts zoom in
to CS & hold him
away to bgd R. HE STARES
AHEAD. HE
GIVES A CRY
OF TERROR
AND STARTS
SCRAMBLING
BACK TOWARDS
THE CHAMBER)

REC BREAK

(99) 2 A 37. INT. SEWER. NIGHT.

W/S see Ratfell
come from bgd &
exit frame in
BCU to R.

(THE RAT
GALLCPING
TOWARDS
CAMERA,
MODEL SHOT)

REC BREAK

WT.

(183) 1 D 38. INT. GREEL'S CHAMBER. NIGHT. 3C A2 1D
 Low MS JAGO
 along bench

(JAGO IS STARING
 ROUND IN
 FASCINATION)

(184) 3 C
 3s JAGO/LEELA/DR.
 JAGO: Do you mean to say the
 Celestial Chang was involved in these
 Machiavellian machinations?

(185) 1
 a.b.
 THE DOCTOR: Up to his epicanthic
 eyelids.

JAGO: Well, I'll go to Australia!

(A SCREAM FROM THE SEWER CUTS HIM
 SHORT) DUB: SCREAM

(186) 3
 CU DR.
 What in the name of heaven -?/

THE DOCTOR: You'll need to book *yourself*
 another act tomorrow, I'm afraid.

*Mike
 starts*

REC BREAK

(100) 4 A / 39. INT. SEWER. NIGHT.

DUB: RAT FX

H/S CHANG
being dragged
to L fgd by
Ratfell

(THE JAWS OF
THE RAT
DRAGGING CHANG'S
LIMP BODY OFF)

Murphy M 36 → Take 1 = 13"

REC BREAK

(187) 2 D 40. INT. GREEL'S CHAMBER. NIGHT.
Low 3s JAGO/LEELA/DR.

SOUND: RAT ROARS

(THE DOCTOR TURNS AWAY)

lose magic
THE DOCTOR: Cyanide gas might settle those brutes. They'll have to seal off the sewers.

Track in as JAGO X's up to cupboard & let DR. go L.

LEELA: Doctor, look at these... And that's all that's left of them...

(SHE HAS OPENED A CUPBOARD. IT IS FULL OF WOMEN'S CLOTHING)

JAGO: The missing girls? So it was Chang -

(188) 1 D
Low MS DR at steps

THE DOCTOR: Not Chang! His master - the monstrous, crazed naniac who caused all this.

(189) 2 D
MS LEELA at machine bench
LEELA: The machine has gone, Dr.

(190) 1 D
a.b.
DR: That means he's going to start all over again somewhere else. I've got to find him!

(191) 2 D
a.b. coming fwd
pan her L to
low 3s DR/JAGO/LEELA
LEELA: He could be anywhere. *Where can we look.*

THE DOCTOR: His DNA helix has been split open so the more cells he absorbs into himself the more ~~grossly~~ deformed he becomes -

LEELA: You mean he is like a water bag with a hole in the bottom. And the hole is growing bigger.

(192) 5 F
C. 2s LEELA/DR.

THE DOCTOR: That's right.

LEELA: What happened to make him like that?

Maybe because

THE DOCTOR:/ He used the Time Cabinet.
A dangerous experiment in Time Travel -

and he's fighting to hold his metabolism in balance by ~~drawing on the life force of others.~~

Ep.4.

- 60 -

78.

LEELA: And the giant rats - ~~are they,~~
~~too, diseased?~~

THE DOCTOR: No, they must be the
results of his first experiments. He
had to gauge the strength of the psionic
amplification field and the rats were
handy. And afterwards they were useful
to guard the sewers.

Pan DR & LEELA L
to ladder

(HE HEADS FOR THE LADDER.

LEELA FOLLOWS.

(193)

3

E

MCU JAGO

MS

JAGO: I've got it - tour of inspection - bob
a nob for ~~you're~~ not leaving are you?

In on to a fortune here

the lair of the phantom

~~1 next~~

THE DOCTOR: ~~I must get back to that cabinet.~~

(HE STARTS UP
THE LADDER)

EP 4

78A.

INSERT

(194) 1 C 41. CELLAR/TRAP SET
CS trap with DR
& LEEELA emerging

things to do.
DOCTOR: I must ~~get back~~ to the Time
Cabinet.

on
(195) 5 F
a.b. JAGO up
ladder

M 37 - Take 2
Music start 29"

REC BREAK

Menace.

(25")

42. INT. DINING ROOM. NIGHT.*Music**Contd.*

(61) 3 F / (LITEFOOT LIES
H/S LITEFOOT NEAR HIS
lying. Pan CHAIR, BLOOD
across room to ON HIS FACE
see disturb- AND HEAD.
ance & up to
corner to see THE ROOM
cabinet gone. SHOWS SIGNS
OF A STRUGGLE.

THE TIME
CABINET HAS
GONE)

REC BREAK

TELECINE 5:Ext. House. Night.

The Time Cabinet
is strapped to
the cab. The
CHINESE cling to
it's side as the
DRIVER cracks
a whip and the
cab jolts off
down the drive.

Int. Cab. Night.

GREEL, with MR. SIN
slumped beside
him, bursts into
a maniacal peal
of laughter.

Ext. House. Night.

On the echo of the
mad laughter the cab
disappears into
the fog...

SUPOSE CAM

Closing
TitlesEND TELECINE 5.

FADE OUT:

Edited24.30

Ep 5

TK 1

14"

TK 2

POV whitefoot + Jago ? 5"

21.04.23

Murder

drop to low
crescendo to
hear laughter
squeals into
end titler
stick

Ep 5

21.05.34

21.06.06 Jago red cloak
used

Greels cat vanishing
PC's boots
JP + Leela.

T/J slides S/Imposed over stock 35 mm film

- | | | | |
|----|---|-----|--|
| 1. | Doctor Who
TOM BAKER | 9. | O.B. Lighting
JOHN MASON |
| 2. | Leela
LOUISE JAMESON | | O.B. Sound
VIC GODRICH |
| 3. | Li H'sen Chang
JOHN BENNETT | 10. | Studio Lighting
MIKE JEFFERIES |
| | Weng-Chiang
MICHAEL SPICE | | Studio Sound
CLIVE GIFFORD |
| 4. | Jago
CHRISTOPHER BENJAMIN | 11. | Visual Effects Designer
MICHAEL JOHN HARRIS |
| | Casey
CHRIS GANNON | | Special Sound
DICK MILLS |
| 5. | Professor Litefoot
TREVOR BAXTER | 12. | Costume Designer
JOHN BLOOMFIELD |
| | Mr. Sin
DEEP ROY | | Make-up Artist
HEATHER STEWART |
| 6. | Lee
TONY THEN | 13. | Designer
ROGER MURRAY-LEACH |
| | Singer
PENNY LISTER | 14. | Producer
PHILIP HINCHCLIFFE |
| 7. | Incidental Music
by DUDLEY SIMPSON | 15. | Directed by
DAVID MALONEY
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by RON GRAINER and the
BBC RADIOPHONIC WORKSHOP | | |
| 8. | Title Sequence
by BERNARD LODGE | | |
| | Production Assistant
ROS ANDERSON | | |
| | Production Unit Manager
CHRIS D'OYLY-JOHN | | |